

OCT 26 1935 ✓

©CIL 21944 C

THE ROAD TO YESTERDAY ✓

Photoplay in 10 reels ✓

From the play by Beulah Marie Dix and
Evelyn Greenleaf Sutherland ✓ ✓

Directed by Cecil B. DeMille

Author of the photoplay (under section 62)
Cinema Corporation of America ✓ of U.S.

of the motion picture theatregoing public. All these pictures, of which his latest production for release by Producers Distributing Corporation, "The Road to Yesterday" is likely to be acclaimed the best, are vested with all those qualities which go for success, as far as exhibitors are concerned.

Noted Players in Cast

Five players of prominence, all members of Cecil B. DeMille's Stock Company, are featured in the cast. They are Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd and Julia Faye. These names are a guarantee that the principal roles are in excellent hands. Directed by Mr. DeMille, they could not and did not, fail to vest their impersonations with the artistry that distinguishes all of their screen performances.

The supporting cast is highly capable. The players include Casson Ferguson, Trixie Friganza, Clarence Burton, Josephine Norman and Charles West. Exhibitors should not fail to emphasize the superiority of this great DeMille cast in their advertising. They will find that this sort of publicity pays.

Authors Are Famous

An outstanding feature of "The Road to Yesterday" is the celebrity of its authors and adapters. The story is based upon a play written by Beulah Marie Dix and E. G. Sutherland, which was produced with success in New York nearly twenty years ago. When it was chosen by Mr. DeMille for screen production, he delegated Jeanie Macpherson and Miss Dix to make the adaptation. The result of their collaboration is a production of the finest quality.

Jeanie Macpherson has written the scenarios for most of Mr. DeMille's brilliant successes, "The Ten Commandments" being representative of her skilled handiwork. She enjoys the distinction of being the highest salaried scenarist in the world. Miss Dix, novelist and playwright, has written and adapted numerous stories for the screen, all of which have enjoyed great vogue. The efficient work done by these distinguished writers in "The Road to Yesterday" adds much to their laurels and supplies exhibitors with a sound basis for profitable exploitation.

Photography Excellent

The photography of "The Road to Yesterday" is excellent in every respect. It is the work of Peverell Marley, a cameraman whose knowledge of lights and shades in photographic science is most extensive. Mr. Marley's record as screen photographer is a brilliant one and it was his superiority in his field that prompted Mr. DeMille to choose him to film the various scenes of his newest production. The result is photography practically without a flaw.

A Captivating Story

On her honeymoon, Malena Paulton develops a dislike for her husband Kenneth and she cannot bear his caresses. He attributes this to his crippled arm which he carries in a sling. Jack Moreland, a young minister in whom he confides, urges him to pray to God and thus bring about a change in Malena's attitude. A specialist advises Kenneth to go to Chicago for an operation if he hopes to save his arm, and this he resolves to

her. Broken-hearted, she, too, decides to go to Chicago and the two unknowingly occupy berths in the same car. A freight engine plows into the train and through the smoke and wreckage, Kenneth recognizes Malena. She calls to him and becomes unconscious. She is carried back in her delirium to medieval England where, on "The Road to Yesterday," she with the other characters in the story, meet with many thrilling adventures. When Kenneth hears his wife call his name, he goes to her rescue. Malena on regaining consciousness finds herself safe in Kenneth's arms. She nestles to him and he knows his prayers have at last been answered.

Thrilling Train Crash

One of the most thrilling and realistic train crashes ever seen in a motion picture is shown in "The Road to Yesterday." For this scene Mr. DeMille had especially built a powerful twelve-wheel drive locomotive eighty feet in length overall, and weighing many tons. Dragging a heavy train, this engine plows into a train ahead, causing immense damage and providing the fiery sequence of the transition from the modern day scene to that of the early seventeenth century in England. This is only one of many unusual scenes in "The Road to Yesterday," and all are handled in the typically majestic Cecil B. DeMille manner.

Heart Appeal Big Feature

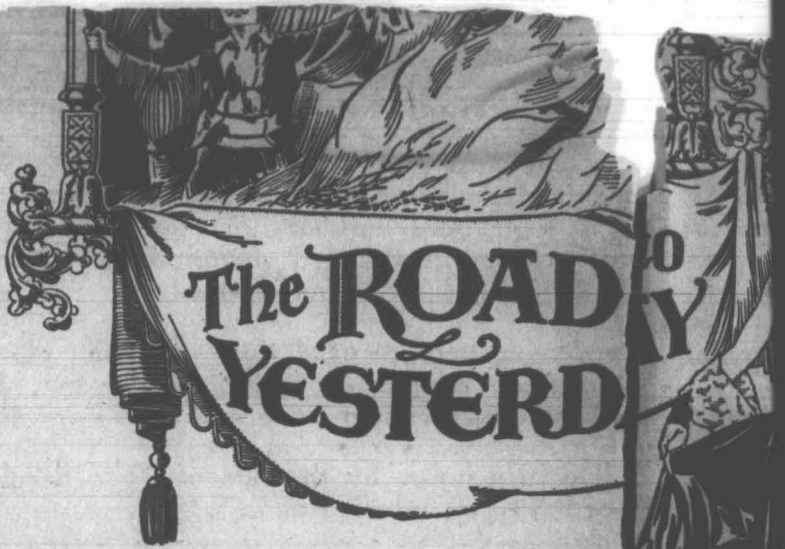
The heart appeal of the story of "The Road to Yesterday" is its most conspicuous feature. Both in the modern and medieval parts of the narrative, the love element is exceptionally strong and thrilling. There are two distinct love affairs, and both ring true. As Joseph Schildkraut, as the young husband in the modern story and the lover in the medieval period, is an admirable foil to dainty Jetta Goudal. The development of the story is consistent and logical, and interest in the outcome never lags until the final fadeout brings happiness to the sweethearts.

Picture Superbly Staged

The appointments and settings for "The Road to Yesterday" are unusually artistic. The art direction was in the capable hands of Paul Iribe and Max Parker. It goes without saying that they have left little undone that would be deemed necessary by the most captious, to make it the imposing spectacle that it is. The English settings of the seventeenth century are quaint, beautiful and historically correct in every detail. The film was edited by Anne Bauchens and that she has ably performed her task, the picture amply proves.

Hint to Exhibitors

Exhibitors who have their own welfare at heart, will do well to exploit this exquisite Producers Distributing Corporation release to the limit. The means of doing so are provided by this Press Sheet which they will do well to study. Use the advertising and scene cuts displayed on various pages. Send out the publicity stories printed on page 5, a few days before the date of your showing, and don't forget to provide your local press with the reviews appearing on the same page. Utilize some of the publicity stunts and tie-ups outlined on this page. They will pay you big returns for any expense you may incur.



A Big Melodrama of Tremendous Power Packed with Thrills

SWEEPING from love to hate, from proud social prestige to abject servitude, from the reincarnation of centuries of time—a superb story of the most beautiful, fascinating

Never hitherto has Mr. DeMille combined the artistry of direction, superior photography, and the combined talents of his players, in a melodrama.

Surpassing himself, Mr. DeMille has created a captivates, intriguing and thrilling photographic masterpiece—a wonder production that can afford to be seen in any way. No lover of the beautiful

Monday — Tuesday — **THEATRE**

Cut or Mat Three Column Ad

STORY OF TREMENDOUS POWER AND CAST OF FUTURE "THE ROAD TO YESTERDAY"

KENNETH and Malena Paulton are spending their honeymoon at a Grand Canyon hotel. Malena, in spite of her love for her husband, has an inherent fear of him which she cannot fathom, and she cannot even bear to have him caress her.

Ken is heartbroken and attributes Malena's attitude to his infirm arm which he constantly carries in a sling. He takes his troubles to Jack Moreland, a young minister, spending his summer in charge of a boys' camp, near the hotel.

Jack advises Ken to pray to God and in time things will be produced.

"THE ROAD TO YESTERDAY" THE CAST: Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd, Julia Faye, Casson Ferguson, Trixie Friganza, Clarence Burton, Josephine Norman, Charles West.

ROAD TO YESTERDAY

drama of
s Power
h Thrills

from love to hate—from millions to poverty—from prestige to abject servitude—spanning three centuries—the reincarnation of souls—this is the most fascinating picture ever filmed.

has Mr. DeMille combined so many qualities of action, superiority of players, magnitude of investment, splendid screen drama.

himself, Mr. DeMille has created a most exquisite, gripping and thrilling photoplay. It is a masterpiece—a wonderful production done in a wonder-ful way of the beauty can afford to miss it.

THEATRE — Continuous From 11 to 11

Three Column Ad or Mat No. 6

DOUS POWER AND CAST OF UNUSUAL BRILLIANCE MILLE'S SUPERB PICTURE "THE ROAD TO YESTERDAY"

ton are ages to get Beth to marry him, she refuses to ask her to marry him, she refuses because he is a minister.

A specialist examines Ken's arm and tells him that he must once to Chicago for an operation. He expresses doubt as to whether he can be saved.

tes Ma- which he takes a young charge

God and

He DeMille
PRODUCERS DISTRIBUTING CORPORATION



contrasts have been admirably presented. The production presents most adequately the typical DeMille style of regal splendor, superb costumes, rich color, tremendous drama, appeal, and all those elements of genuine entertainment that lend themselves to exhaustive exploitation.

Lobby Display

As many of the scenes of "The Road to Yesterday" transpire in seventeenth century England at or near a tavern standing on "the road to yesterday," exhibitors should utilize these as a basis for a unique lobby display. Relics of that period, such as suits of armor, weapons, costumes or farming implements as may be procured from collectors or museums in your vicinity might be placed on exhibition in your lobby with a placard such as this:

"These relics will be appreciated by all who have travelled 'The Road to Yesterday,' in Merrie England when women were burned at the stake, witches and when intolerance ruled. What happened in Cecil B. DeMille's super-production 'The Road to Yesterday' coming to this theatre next for days."

It is quite easy to procure a seventeenth century costume. Have a man wearing one and carrying a sword, or some weapon typical of the period, parade in front of your lobby before every showing. This is sure to attract attention and increase your patronage.

Tie-up Opportunities

There is a realistic smash in "The Road to Yesterday" that should enable you to tie-up your showing with the life and accident insurance agents in your city. Have them see the picture, then write to their prospective clients calling attention to the train wreck in the photoplay and warning them that it never pays to travel without obtaining accident insurance, for the benefit of possible widows and orphans.

Dealers in sporting goods may tie-up with your showing of the picture by making window displays of their goods and calling attention to the fact that similar goods in vast variety are shown in the Grand Canyon scenes of "The Road to Yesterday." These characters are dressed in practical fashionable attire and many different sports articles are used, such as boxing gloves, bows and arrows, field glasses, saddles, etc.

Every hotel man in your city or town will be glad to tie-up with your showing of the picture by displaying placards calling attention to the hotel service three centuries ago and comparing it with that of the modern up-to-date hotel. Use a placard lettered as follows:

"See how they lived at the tavern shown in 'The Road to Yesterday,' a Cecil B. DeMille picture coming to the Theatre next for days, and compare the service with that we offer our patrons. Which would you prefer? WE KNOW!"

As many attractive and expensive gowns are worn in "The Road to Yesterday," have

Boys' Camp Stunt

The boys' camp pictured in "The Road to Yesterday" is typical in every respect of what a boys' camp should be. Civic organizations should become interested in this project as well as local Y. M. C. A. organizations. A good newspaper stunt in connection with this would be a prize contest among the groups of boys attending local summer camps, comparing their camp life with that of the boys in the picture. Have a contingent of boys parade through your streets with bannerets calling attention to "The Road to Yesterday" and the urgency of providing boys with outings every summer along the lines shown in the picture.

Interest the Clergy

One of the great sequences in "The Road to Yesterday" has a religious trend. Aside from the main plot and rather as a moral of life, a vibrating theme of faith and power of prayer has been injected into the plot. It is a vindication of all religious creeds combined as one. Ministers will be vitally interested in the manner in which this is developed in this production. Why not have a private preview of the picture for the clergy that it may receive their unqualified endorsement before the film is run in your theatre? This will be good for a large amount of newspaper space as well as mention at church services.

The Rider in Armor

A novel street advertising stunt will be to mount a man dressed as a seventeenth century soldier, on horseback and have him parade through the streets. He should wear armor, visor and carry a shield, spear or bow and arrows. Decorate the horse with a canvas covering on the sides of which is lettering calling attention to the forthcoming showing of the picture. Use a placard bearing this inscription:

"We are traveling on 'The Road to Yesterday.' How long will it take us to get there? See Cecil B. DeMille's great picture 'The Road to Yesterday,' featuring Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd and Julia Faye, which comes to the theatre next for days."

Teasers and Trailers

Effective teaser advertising is provided by the theme of "The Road to Yesterday." Print handbills or post cards asking the questions. "What awaits the travelers on 'The Road to Yesterday?'" "Can you find happiness on 'The Road to Yesterday?'" "What influence have your yesterdays upon your todays? See 'The Road to Yesterday' for the answer." For further suggestions along this line see the catchlines printed elsewhere in this Press Sheet.

An exceptionally fine trailer has been provided for the use of exhibitors in advance advertising of "The Road to Yesterday." Read the boxed story "Trailers Mean Business."

Malena, heartbroken over her husband's action, packs and leaves on the same train, not knowing of his presence in an adjoining berth.

In a nearby stateroom are Bess and Arian, now re-engaged and also on their way to Chicago. Moreland, hearing that Bess is to be on this train, races in his car to the junction, only to find that there has been a severe collision.

Through the smoke and wreckage Ken sees Malena pinned beneath a heavy beam, and hears her call his name.

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"THE ROAD TO YESTERDAY"

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Kenneth Paulton

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Splendid Herald, Program Press Stories for Exploiti

Jeanie Macpherson, Scenarist, Adds to Her Fame By Her Splendid Work in "The Road to Yesterday"

Celebrated Photoplaywright Long Has Been Associated with Cecil B. DeMille
in the Production of Magnificent Artistic Screen Classics

THERE are few better known figures identified with the motion picture industry than Jeanie Macpherson, famous scenarist, and, perhaps, the highest paid screen writer in the world. Her skill is finely displayed in her adaptation of Cecil B. DeMille's remarkable melodramatic play, "The Road to Yesterday," with Beulah Marie Dix, author of the stage play of twenty years ago, of which it is a picturization.

By training an actress, the experience gained by Miss Macpherson in the theatrical field, amply qualified her to design and write massive screen spectacles, in which work she has for years been Cecil B. DeMille's adviser and co-worker. Their association in this artistic line of endeavor has resulted in giving to the screen the most magnificent film achievements on record. And "The Road to Yesterday," Mr. DeMille's first personally directed production for Producers Distributing Corporation release, is the latest and perhaps the best of their joint creations.

Miss Macpherson was born in Boston, Mass., and was educated in Paris, France. She early in life displayed qualities that fitted her for a



JEANIE MACPHERSON

stage career and on her return to this country, she appeared in the stage success, "Strongheart" under the management of Henry B. Harris. Later she joined the Shuberts and was seen in "Havana." The motion picture art which was then developing along substantial and enduring lines, attracted her to the screen, and after

several years with Biograph, Edison, Universal, Lasky and Arcraft companies, she became associated with Cecil B. DeMille as photoplaywright along elaborate lines never hitherto attempted by any producer.

Most of DeMille's famous productions are the result of Miss Macpherson's pen.

Chor "Don't Change Your Husband," "Male and Female," "Something To Think About," "Forbidden Fruit," "The Affairs Of Anatol," "Saturday Night," "Manslaughter," "Adam's Rib," "The Road To Yesterday" and others. The continuity of all these magnificent spectacles are marked by breadth of idea, clarity of expression, keen knowledge of life in all its phases, and unerring comprehension of what the motion picture public demands and admires.

In collaboration with Mr. DeMille and Miss Dix, this gifted photoplaywright has given to the screen world another triumph—"The Road to Yesterday"—a work of art exquisitely designed and executed. That it will further enhance her reputation as being the most brilliant scenarist in this country, there can be no doubt.

SPECTACULAR TRAIN WRECK BIG SCENE IN PHOTOPLAY "THE ROAD TO YESTERDAY"

Cecil B. DeMille Employs Real Twelve-Wheel Drive In Thrilling Sequence
Of His Personally Directed Independent Production

PERHAPS the most sensational train wreck in the history of motion pictures is that provided by Cecil B. DeMille in his first personally directed picture production released by Producers Distributing Corporation. A firm believer in the screen doctrine that the end justifies the means, Mr. DeMille caused to be built a duplicate of the K-4 passenger engine, with twelve driving wheels seven feet in diameter and a length overall of eighty feet. As far as is known, no ponderous engine such as this has ever been made especially for one scene in a photoplay, but the results achieved fully justified Mr. DeMille's insistence upon realism despite expense.

The story of "The Road To Yesterday," which features Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd and Julia Faye, and which comes to the Theatre for _____ days beginning _____ next, is one of unusual dramatic power. The principal characters are traveling in a Pullman coach and at night, suddenly comes a crash, the hiss of escaping steam, dense smoke, shrieks of terror and as this chaotic scene fades away, it is replaced by the peaceful quiet of an old English tavern of the early seventeenth century on "The Road To Yesterday."

Reincarnation is the theme of the story and it has been handled by Mr. DeMille with all the subtle artistry for

which he is famous. For the train wreck scene, a special track was built and as retakes were impossible Mr. DeMille stationed a battery of cameramen strategically so that when the spectacular tragedy occurred, it was filmed from every angle. Not a worthwhile feature of the sequence was eliminated.

"The Road To Yesterday," is based upon the play by Beulah Marie Dix and E. G. Sutherland which scored heavily throughout the country twenty years ago. The screen version was made by Jeanie Macpherson in collaboration with Miss Dix. It was filmed especially by Mr. DeMille for Producers Distributing Corporation release.

Scenes Filmed on Ranch

Cecil B. DeMille used his ranch "Paradise" in many of the location shots for his latest personally directed Producers Distributing Corporation release, "The Road To Yesterday," which will be shown at the _____ Theatre next _____ for _____ days.



WINDOW CARD

PRACTICE EATING ASSERTS DE MILLE

"The Road To Yesterday" Producer Gives Advice to Screen Aspirants

"If you would succeed in the movie, practice eating."

In making this statement, Cecil B. DeMille, whose personally directed film, "The Road to Yesterday," is now showing at the _____ Theatre, does not infer that he prefers players of avoirdupois

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LOCOMOTIVE FILM CRASH

DeMille Scene In "The Road To Yesterday"

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De Mille's personall

FOR YOUR HOUSE PROGRAM

... woman, a pipsy maid of medieval England.

and types they are — loving, hating, fearing, ve another in their daily lives and never knowing dering why.

nd themselves in a new world—carried back over s to a vaguely familiar life they once lived— ether again in changed surroundings—different d stations of life—to find themselves.

er-screen spectacle of all time—De Mille directed apcherson adapted — Joseph Schildkraut, Jetta Reynolds, William Boyd and Julia Faye acted.

live in a house by the side of "The Road To or have you traveled upon it?

e smooth security of a Pullman stateroom to the il of a terrible train crash.

ve to hate—from millions to poverty—from un- tige to lowest servitude.

ated—thrown back on the lap of life to live and nd hate in a new century—in new surroundings tations of life. They knew not why, till they Road To Yesterday."

England, in all its glory—a giant turreted castle y down upon an humble village inn—wandering es—the hand of a maid won or lost at the point —witchcraft, and a burning at the stake—"The rday."

Captive which begins ronment and of splendor

—intriguing—fascinating—this thrilling tale cefully amid the quiet luxury of modern envi- wiftly—suddenly—reverts to the undreamed edieval England in all its glory.

Sinister thing" that love and ha of themself Road To Y through of De Mille

ysterious—intriguing—that subtle "some- les the destinies of people—that makes them ear and dominate over their fellowmen in spite This "something" is the guiding theme in "The rday." It thrills—amazes—fascinates—awes ery glorious, lightning-like minute of this greatest reen spectacles.

MAMMOT USED LOCOMOTIVE FILM CRASH

Big Spectacu "The R DeMille Scene In To Yesterday" odrama

If you can drive locomot ine a twelve-wheel- rashing into and over- car, you have an idea of the kind ead smash that oc- curs in C De Mille's personally directed p n, "The Road To Yes-

tional successes, was the talk of the theatrical world. He has confined his talents heretofore to the stage, with the possible exception of his leading role in D. W. Griffith's "Orphans of the Storm."

Jetta Goudal

Jetta Goudal, born in Versailles, France, ran away from her strict home surroundings at the age of 15 to join a troupe of travelling players touring Europe. They were in Holland at the outbreak of the World War and during this period she devoted all her time and energies to the suffering Belgian refugees. After the Armistice she came to America and following a period of rest and recuperation entered pictures. Due to her successful portrayal of roles in "The Bright Shawl" and "The Green Goddess" she has been much in demand and now, as a featured player in the De Mille stock company and in the leading feminine role in "The Road to Yesterday" she has achieved added fame and the distinction of being called "the screen's most fascinating personality." She has brown hair and brown eyes, and is not married.

Vera Reynolds

Vera Reynolds was born in Richmond, Virginia. When she was 18 months old, her family moved to Los Angeles.

She began her screen career as an extra in comedy bits. Her first big role was with Gloria Swanson in "The Prodigal Daughters," which was soon followed by "The Spanish Dancer," "The Sign," and "Broken Barriers." Then came a part in "Icebound," which resulted in a featured leading role in "Feet of Clay." In "The Road to Yesterday" Miss Reynolds achieves new honors in a somewhat different role.

She is five feet, one inch tall, and weighs 110 pounds. A dyed-in-the-wool baseball fan, she also rides, swims and dances.

William Boyd

William Boyd stands out among movie celebrities as the typically American type of young manhood. Six feet tall, broad shouldered, this young screen hero had a varied career of oil driller, auto salesman and orange packer before entering pictures. After entering pictures, he finally attracted the attention of Cecil B. De Mille, who gave him an "extra job" in "Why Change Your Wife." Gradually he rose until now he is a valued member of the Cecil B. De Mille stock company and a featured player in this director's latest, "The Road To Yesterday."

Julia Faye

Julia Faye is a daughter of Virginia. She was born in Richmond in 1898, and educated in private and public schools of St. Louis, where her family moved soon after her birth. Later she attended Illinois University, with the idea of becoming a school teacher. This career did not hold her attention long, however, and in 1915 she came to the Pacific coast and with no previous experience, secured a part in D. W. Griffith's "Intolerance." In 1917 Miss Faye appeared in several Paramount productions until finally she became a fixture in the De Mille presentations for that company. When De Mille struck out independently she followed, and in the opinion of critics who have commented on her work in "The Road to Yesterday," his newest production, she acted wisely.

Trixie Friganza

Shortly after her birth in a small town in Kansas, Trixie Friganza moved with her family to Cincinnati, Ohio, where she was educated and made her initial stage appearance as a chorus girl. Her natural talent for comedy soon raised her to important leads. From plays she turned to vaudeville and for ten years kept audiences on the Orpheum and Keith circuits in an uproar.

Her latest role on the screen is in "The Road To Yesterday," the Cecil B. De Mille supervised production starring Joseph Schildkraut. She is 5 feet 6 inches tall, has brown eyes and silver grey hair.

Superb Herald for "The Road To Yesterday"

CECIL B. DE MILLE'S PRODUCTION



THIS is actual size and is printed in red and black and shows the principal scenes of this fine DeMille melodramatic spectacle, as well as the famous producer and characters in the picture. When folded it will fit any ordinary envelope. See

r The Exploitation "The Road To Yesterday"

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STUDIO

ERA OF OLD STYLE FILM HEROINE GONE FOREVER ASSERTS DAINTY JETTA GOUDAL

Of Motion
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Leading Woman of Cecil B. DeMille's Picture "The Road To Yesterday"
Discusses Momentous Changes in Modern Screen Productions

(A Special Feature Newspaper Story)

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Vera Reynolds,
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JETTA GOUDAL, fascinating leading woman opposite Joseph Schildkraut in "The Road to Yesterday," Cecil B. De Mille's first personally directed, independent release, announces that the day of the old style "dumb-bell heroine" of films is gone forever. Never again will the leading women types of the old one and two reels subjects which electrified feminine spectators, stalk across the silver sheet.

words, they expressed d bowing to the public's
be permissio that a screen actress
possessed o o suggest that she is
least an average amount

Heretofore, Schildkraut's dramatic activities have been almost wholly confined to the stage, his splendid work in D. W. Griffith's "Orphans of the Storm" being a notable exception. He sprung into fame in Vienna, by his great work in the Molnar fantasy, "Liliom," and later successfully portrayed his part in this play on the New York stage. In order to assume the role in the Producers Distributing Corporation release for the screen he obtained a leave of absence from his leading role in "The Firebrand," the season's stage triumph on Broadway.

Jetta Goudal has an established place in the screen world. Her rapid rise in films has been the wonder of the year. Critics throughout the country are singing praises of her dramatic interpretation of the difficult role she portrayed recently in "The Coming of Amos," also a Producers Distributing Corporation release from the De Mille studios.

Others playing featured roles in "The Road to Yesterday" are Vera Reynolds, William Boyd and Julia Faye.

Junior Coghlan Signs Long De Mille Contract

Contrary to the general impression that movie fame is attained only by handsome men and beautiful women, Junior Coghlan, eight-year-old boy-actor, has been signed to a long-term contract by Cecil B. De Mille merely because he is so homely.

This youngster is at present appearing in a prominent role in "The Road to Yesterday," the Cecil B. De Mille personally directed production which opens at the Theatre on for a run. He is possessed of a mop of hair that defies comb and brush, a round face heavily sprinkled with freckles, is minus two teeth, and has a decidedly infectious grin.

The long term contract, and with it an envied position as member of the famous De Mille stock company, came as a result of the lad's exceptional work in "The Road to Yesterday."

Featured in the cast of this Producers Distributing Corporation release are Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd and Julia Faye. The screen adaptation was written by Jeanie Macpherson and Beulah Marie Dix.

Freckled Face Is Boy Actor's Sole Make-up

The question of make-up keeps many a movie star in a perpetual state of worry but it never bothers Junior Coghlan, eight-year-old boy-actor whose freckle-spattered features appear prominently in "The Road to Yesterday," Cecil B. De Mille's first independent, personally-directed production which opens on at the Theatre for a days' run.

plains De Mille, who has just completed "The Road To Yesterday," as his first personally directed, offering through Producers Independent Corporation. "Hence it is important to know just the effect a certain combination of colors will give when in black and white."

This famous director received in "The Road to Yesterday" a filming almost spoiled by an unfortunate arrangement. Joseph Schildkraut and Jetta Goudal were making excellent work of their acting, the scene, yet it was, somehow lacked the desired effect. Finally, to carry out the arrangement, De Mille discovered that a sweepingly velvet drape at one side of the set was attracting his attention, and upon removing it, the set was perfect.

PLAYERS IN "THE ROAD TO YESTERDAY" FIND CHEERFUL MUSIC A FINE STIMULUS TO ART

Cecil B. De Mille's Musical Director Predicts That All Manufacturing Will Be Done To the Strains of Instruments

(A Special Feature Newspaper Story)

RUDOLPH BERLINER, musical director at the De Mille studios, who composed the score for "The Road to Yesterday," Cecil B. De Mille's first independent, personally directed production, which opens at the Theatre, on says that the day is coming when all manufacturing will be done to the strains of instruments.

Berliner, who conducts the orchestra which, through its music, makes the orchestral renditions in "The Road to Yesterday" a success, says that the day is coming when all manufacturing will be done to the strains of instruments. He says that the day is coming when all manufacturing will be done to the strains of instruments.

"From what transpired on the studio stage during the making of this picture," says Berliner, "it is not impossible to conceive a time when the more delicate silken goods and hangings to the gentler strains of Chopin or Grieg."

"This idea has long been evident on the sea, where sea captains encouraged their sailors to sing as they pulled a rope. The Navy caught the thought when they had their band play dance music while the 'gobs' at the thought of a disagreeable task of coal-laboring at the cently in cigar factories in Havana. Photographs were installed, and are kept at their tasks. Miss Gertrude Ederle, the young American swimmer, in her recent attempt to brave the English Channel, was accompanied by a boatful of musicians, playing music that would inspire her to greater efforts."

low and red, though just as foreign in appearance to the skin, bring admirable results."

The effectiveness and power contained in each slight detail of De Mille's "The Road to Yesterday" is a shining example of careful attention to color detail. There is a prevailing depth and richness of tone, never too pronounced and yet never lacking. It will be shown at the Theatre for days beginning next.

The cast of this picture includes such screen celebrities as Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd, Julia Faye, Trixie Friganza and Casson Ferguson in featured roles. The adaptation was made by Jeanie Macpherson and Beulah Marie Dix from a stage success of twenty years ago.

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the receiving fan mail pictures as a years ago. Since his correspondence has been till it is now a day that she is being forward to stardom or larity such as is seldom

The part this feature plays in this latest buting Corporation the Hollywood post hire extra help. Others in this screen ad Macpherson and Beulah Marie Dix from a stage success of twenty years ago.

William Boyd Home In M

It's a long jump from trousers, short vest, the modern day boots, swords, tun in vogue three hun

So William Boyd, time of a medieval his featured role in "terday," the Cecil B. directed production Theatre getting used to his it daily before the actually began. N feels right at home sword.

This Producers tion release is an stage success by Beulah Marie Dix, Joseph Schildkraut, Jetta Goudal, William Boyd, Faye, Trixie Friganza and Casson Ferguson in featured roles.

Boy Se

Thirty Boy S Road to Yesterday personally directed released through Corporation. It c Theatre next days.

Macpherson and with Joseph Schildkraut, Vera Reynolds, Faye, Trixie Friganza and Casson Ferguson in featured roles.

n Picture

appear in "The Road to Yesterday," Cecil B. De Mille's production which is released through Producers Distributing Corporation. It c Theatre next days.

STRONG REVIEWS OF CECIL B. DE MILLE'S "THE ROAD TO YESTERDAY"—SEND THEM TO YOU

EXHIBITORS who have an eye to their own well-being, should not neglect their reviews of their picture presentation. They will see the results of their efforts after their picture has been sent to the exhibitors. De Mille's tremendous picture production, "The Road to Yesterday," will appreciate this courtesy on your part and it will enhance your business. Cut out the following reviews and plant them in your fruitful soil.

BIG THEME FINELY HANDLED IN

worthy of the cast of Joseph Schildkraut, Vera Reynolds, William Boyd, and Julia Faye; and n

which features Jetta Goudal, William Boyd, and Julia Faye; and n

For The Exploitation Of "The Road To Yesterday"

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ERA OF OLD STYLE FILM HEROINE GONE FOREVER ASSERTS DAINTY JETTA GOUDAL

Leading Woman of Cecil B. DeMille's Picture "The Road To Yesterday"
Discusses Momentous Changes in Modern Screen Productions

(A Special Feature Newspaper Story)

JETTA GOUDAL, fascinating leading woman opposite Joseph Schildkraut in "The Road To Yesterday," Cecil B. De Mille's first personally directed, independent release, announces that the day of the old style "dumb-bell heroine" of films is gone forever. Never again will the leading women types of the old one and two reels

subjects which electrified feminine spectators, stalk across the silver sheet. words, they expressed d he permitt possessed o

REMARKABLE CAST FOR UNUSUAL FILM

Story Of "The Road To Yesterday"
Demedanded Finest Screen Talent

Firmly convinced that neither cast nor story should be emphasized at the expense of the other, Cecil B. De Mille selected a group of celebrated screen players for his first independent, personally directed production, "The Road to Yesterday," fully capable of equalling in quality the remarkable story.

This screen version, a Producers Distributing Corporation release, will appear on the screen at the Theatre on _____ for a _____ run.

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Friganza and Casson

"THE ROAD TO YESTERDAY" FIND MUSIC A FINE STIMULUS TO ART

Musical Director Predicts That All Manufacturing Will
Be Done To the Strains of Instruments

(Special Feature Newspaper Story)

ERLINER, musical director at the De Mille studios who composed the score for "The Road to Yesterday," De Mille's first independent, personally directed opens at the Theatre, on _____, says that the day is coming when all manufacturing music.

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Josephine Norman in Fine Role

Josephine Norman has been forced to decline "with thanks" many wires from New York artists requesting her return and pose for magazine covers. This former model for Neysa McMein and Howard Chandler Christy is now a member of the De Mille stock company and plays an important role in De Mille's personally directed production, "The Road to Yesterday," released through Producers Distributing Corporation, which comes to the Theatre next. Joseph Schildkraut and Jetta Goudal play the leading roles.

William Boyd Home In M

It's a long jump
trousers, short vest
the modern day t
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in vogue three hun
So William Boy
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This Producers
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STRONG REVIEWS OF CECIL B. DE MILLE "THE ROAD TO YESTERDAY"—SEND THEM TO YOUR LOCAL NEWSPAPERS

EXHIBITORS who have an eye to their own well-being should not neglect to provide their local newspapers with reviews of their picture presentation. Reviews reach their local reviewers before or immediately after their opening showing of Cecil B. De Mille's tremendous picture production, "The Road to Yesterday." Your local picture reviewers will appreciate this courtesy on your part and it will tend to increase popular interest in the picture.

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SUPER PICTURE PRODUCTION SEND THEM TO YOUR LOCAL NEWSPAPERS

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Jetta Goudal,
m Boyd, and
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judgment of the reviewers.

"Motion pictures will always be mass amusement, a form of entertainment reaching more widely into all branches and gradations of society than any other," said Mr. De Mille in a recent interview. "Therefore, they should not be judged on isolated personal likes and dislikes."

"None of us have a right to say, 'That is a rotten picture,' if the yardstick by which we measure is merely that of our own surroundings, education, background or prejudices."

"Although we do not all have the same

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"A good motion picture of all, have a logical, clear story. A good story can make a story will ruin one. The which I ran to secure a sulting in 'The Ten Cor showed that the public is not tent merely with a peppern butterscotch girl love story mand something more sub that their photoplays delve the surface. They must ge the souls and lives of re

Mr. De Mille felt this challenge with special keenness, he says, when he worked on "The Road To Yesterday," his first personally directed independent production, released through Producers Distributing Corporation, which will be shown at the Theatre for _____ days beginning _____ next. Joseph Schildkraut and Jetta Goudal are the leading players.

in the screen world. Her rise in films has been the wonder of the year. Critics throughout the country are singing praises of her dramatic interpretation of the difficult role she portrayed recently in "The Coming of Amos," also a Producers Distributing Corporation release from the De Mille studios.

Others playing featured roles in "The Road to Yesterday" are Vera Reynolds, William Boyd and Julia Faye.

Junior Coghlan Signs Long De Mille Contract

Contrary to the general impression that movie fame is attained only by handsome men and beautiful women, Junior Coghlan, eight-year-old boy-actor, has been signed to a long-term contract by Cecil B. De Mille merely because he is so homely.

This youngster is at present appearing in a prominent role in "The Road to Yesterday," the Cecil B. De Mille personally directed production which opens at the Theatre on _____ for a _____ run. He is possessed of a mop of hair that defies comb and brush, a round face heavily sprinkled with freckles, is minus two teeth, and has a decidedly infectious grin.

The long term contract, and with it an envied position as member of the famous De Mille stock company, came as a result of the lad's exceptional work in "The Road to Yesterday."

Featured in the cast of this Producers Distributing Corporation release are Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd and Julia Faye. The screen adaptation was written by Jeanie Macpherson and Beulah Marie Dix.

Freckled Face Is Boy Actor's Sole Make-up

The question of make-up keeps many a movie star in a perpetual state of worry but it never bothers Junior Coghlan, eight-year-old boy-actor whose freckle-spattered features appear prominently in "The Road to Yesterday," Cecil B. De Mille's first independent, personally-directed production which opens on _____ at the Theatre for a _____ days' run.

Over half of Junior's life has been spent in pictures, but he has yet to make the acquaintance of grease paint, lipstick and powder. His freckles are quite large enough to photograph admirably and as his beaming face contains little else, make-up is superfluous.

"The Road to Yesterday," a Producers Distributing Corporation release is an adaptation by Jeanie Macpherson and Beulah Marie Dix from a stage success of twenty _____ years ago.

_____ are Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd and Julia Faye.

Mitchell Watches Production

Col. Mitchell, former Brigadier-General, and Assistant Chief of the United States Air Service, when in Los Angeles recently, was a guest of Cecil B. De Mille at his studio when this producer was making scenes of his first personally-directed production, "The Road to Yesterday." He expressed much interest in the work and especially in De Mille's methods of handling the tense situations which arise constantly in this unusual plot. This is a Producers Distributing Corporation release and will be shown at the Theatre on _____ next.

New De Mille Combination

Cecil B. De Mille's new combination of Joseph Schildkraut and Jetta Goudal in featured leading roles in his personally directed production, "The Road to Yesterday," released through Producers Distributing Corporation, met with the special approval of Cameraman Peverell Marley. Both these players have unusually dark eyes which photograph well and are the joy of every photographer.

the desired effect. _____ discovered that a sweeping _____ at one side of the set was _____ attention, and upon _____ set was perfect.

PLAYERS IN "THE ROAD TO YESTERDAY" FIND CHEERFUL MUSIC A FINE STIMULUS TO ART

Cecil B. De Mille's Musical Director Predicts That All Manufacturing Will One Day Be Done To the Strains of Instruments

(A Special Feature Newspaper Story)

RUDOLPH BERLINER, musical director at the De Mille studios and the man who composed the score for "The Road to Yesterday," Cecil B. De Mille's first independent, personally directed production, which opens at the Theatre, on _____ for a _____ run, says that the day is coming when all manufacturing will be done to music.

Berliner, who conducted the orchestra which, through its renditions inspired the cast and crew in "The Road to Yesterday," to make this screen version of a twenty-year-old stage success the phenomenal piece that it is, says that the music also aided in speeding up the work of the carpenters and electricians engaged in erecting the gorgeous sets required for this production.

"From what transpired on the studio stage during the making of this picture," says Berliner, "it is not impossible to conceive a time when Fords will be turned out faster to the blare of bands, and the more delicate articles, such as silken goods and hangings, will be made to the gentler strains of Chopin or Grieg."

"This idea has long been evident on the sea, where sea captains encouraged their sailors to sing as they pulled a rope. The Navy caught the thought when they had their bands play dance music while the 'gobs' labored at the disagreeable task of coaling ship. Recently in cigar factories in Havana phonographs were installed, and are kept playing jazz constantly while workers are at their tasks. Miss Gertrude Ederle, the young American swimmer, in her recent attempt to brave the waters of the English Channel, was accompanied by a boatful of musicians, playing music that would inspire her to greater physical efforts."

"In the making of 'The Road to Yesterday' the primary thing was to get such players as Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd and Julia Faye into the emotional swing of this powerful story adapted by Jeanie Macpherson and Beulah Marie Dix. But it was noticeable that when the orchestra at the studio was playing for this purpose, off-the-set carpenters, painters and electricians had caught the swing and were working with a new vigor."

_____ tasks. They were talking, laughing nor loitering at all. It was really the case."

Train Wreck Film Lifts Barriers of Time

The tremendous collision between a heavily laden freight train and a passenger limited, speeding down-grade, provides the medium for a sudden lifting of the barriers of time in Cecil B. De Mille's personally directed picture, "The Road to Yesterday," which opens at the Theatre on _____ for a _____ run.

Following the crash, which is one of the most spectacular scenes ever photographed, the characters in the story find themselves living in medieval times. A special section of track was laid for this railroad catastrophe, and two full trains were sent to destruction within range of a battery of motion picture cameras.

This Producers Distributing Corporation release was adapted for screen production by Jeanie Macpherson, one of the industry's highest paid scenarists, and Beulah Marie Dix. The cast of featured players include Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd, Julia Faye, Trixie Friganza and Casson Ferguson.

Boyd, Julia Faye, Trixie Friganza and Casson Ferguson in featured roles. The adaptation was made by Jeanie Macpherson and Beulah Marie Dix from a stage success of twenty years ago.

Macpherson and Beulah Marie Dix, the old stage success, as Joseph Schildkraut, William Boyd, Friganza and Casson Ferguson in featured roles.

William Boyd Home In M

It's a long jump in trousers, short vest, the modern day boots, swords, tun in vogue three hun

So William Boyd turns of a medieval his featured role in "terday," the Cecil B. directed production. Theatre getting used to his it daily before the actually began. N feels right at home sword.

This Producers tion release is an stage success by Beulah Marie l with Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd, Faye, Trixie Friganza and Casson Ferguson in featured roles.

Boy Scout Picture

Thirty Boy S Road to Yesterday personally directed released through Corporation. It c Theatre next _____ days.

appear in "The Cecil B. De Mille's duction which is ices Distributing to the _____ for _____

STRONG REVIEWS OF CECIL B. DE MILLE'S SUPER PICTURE "THE ROAD TO YESTERDAY"—SEE THEM TO Y

EXHIBITORS who have an eye to their own welfare, should not ignore the fact that reviews reach their local reviewers before or immediately after the picture is shown. De Mille's tremendous picture production, "The Road to Yesterday," will appreciate this courtesy on your part and it will enhance your business. Cut out the following reviews and plant them in fruitful soil.

BIG THEME FINELY HANDLED IN "THE ROAD TO YESTERDAY"

Once again the great Cecil B. De Mille has struck out of the beaten path of motion picture production, and traveled over "The Road of Yesterday." And he has not traveled alone. He has gathered his public unto him, and taken them along—in droves and swarms.

In his latest Producers Distributing Corporation release, personally directed _____ yesterday at the _____ run, this peerless director has given us a picture production to ponder over.

First of all he has taken a theme of timely moment; a scientific problem that has baffled humanity since the beginning of time—reincarnation. He has woven a romance around it; he has injected a thrilling element of mystery; he has instilled it with an undercurrent of pathos and human interest as only such a director is capable of.

The story starts in a modern setting. He has taken his characters from among us. We immediately are on a par with them, sharing their loves and hates. Then suddenly, yet so imperceptibly that it is almost dreamlike, he carries the story back to medieval England in the early seventeenth century.

Here we find the same characters, living and loving, fighting and hating. They are the same, yet they are so vastly different. The young bride of the present day appears as a wantonly captivating Gipsy girl of medieval times; the gilded millionaire youth, whom we left submerged in the smoke of a train crash, appears again as a poor, brow-beaten, tavern tap-boy.

In "The Road to Yesterday" De Mille has given to the public a picture worthy of his mighty directorial genius;

has st Dist screen himself, sur before done; overlo worthy acting of the of featured screen p ever worked in perfect acc production; again disreg of screen adaptation fro pen and highly creative bt Macpherson in collaborat Marie Dix; the great De M to the screen a basically founded on a baffling sci presented in an imagin ously intriguing and wor mantic manner.

Joseph Schildkraut and featured in the leading young married couple hont a Grand Canyon hotel. Ve a young flapper accompa aunt, Trixie Friganza, as fiancée, Casson Ferguson, with William Boyd, a you and breaks her engagem modern setting De Mille de the inexplicable complex tions of his characters t another.

They love—they hate—the yet fear—they hate and ye why?

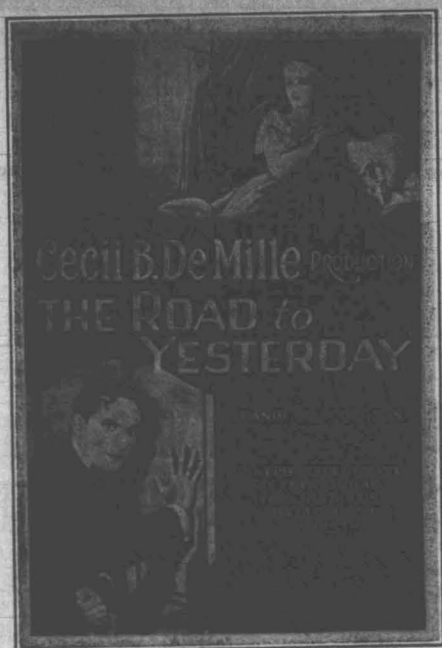
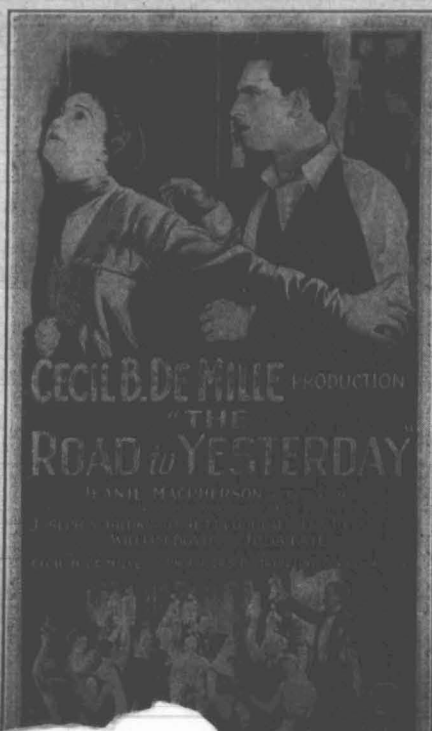
De Mille tells. He tak back to their life of lo medieval England of the

They will late after t To Yesterday so much to in which features Jetta Goudal, m Boyd, and g the adapta on and Beulah

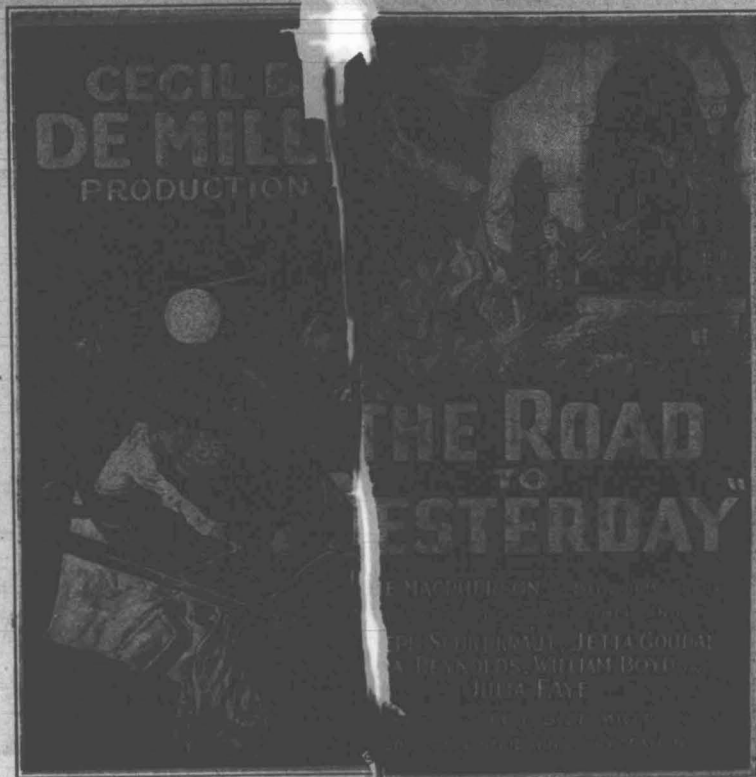
FINE NEW PICTURE "THE ROAD TO YESTERDAY"

"The Road to Y _____" Cecil B. De Mille's first perso rected, in Distribut opened _____ for _____

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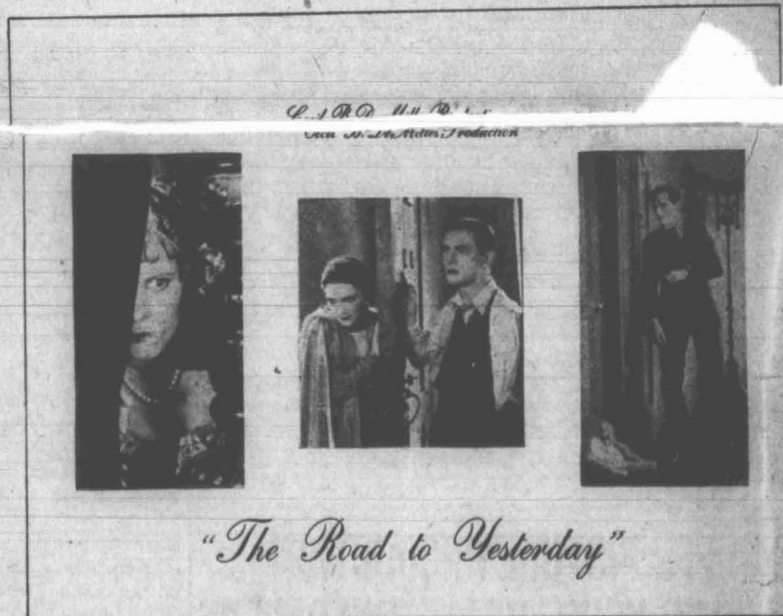
One Sheet Poster 1A



Six Sheet Poster



One Sheet Poster 1B



Colored Lobby Card (22" x 28")



Colored Lobby Card (22" x 28")

POSTERS
With a punch---they
Never Fail.

LOBBY CARDS
Are as necessary
you as Good Pictures

Sheet Poster

One Sheet Poster 1B

Six Sheet Poster

Cecil B. De Mille Production

"The Road to Yesterday"

Colored Lobby Card (22" x 28")

LOBBY CARDS

Are as necessary to
you as Good Pictures.
Show Them to Your
Patrons---It Pays.

Three Sheet Poster 3B

PRICE LIST OF ACCESSORIES

Available on

"The Road to Yesterday"

LITHOGRAPHS - 1-SHEET

1 to 9	@ 15c each
10 to 49	@ 11c each
50 or more	@ 10c each

3-SHEETS

1 to 4	@ 15c sh. or 45c each
5 to 24	@ 11c sh. or 33c each
25 to 49	@ 10c sh. or 30c each
50 or more	@ 9c sh. or 27c each

6-SHEETS

1 to 4	@ 12 1/2c sh. or 75c each
5 to 14	@ 12c sh. or 72c each
15 to 99	@ 10c sh. or 60c each
100 or more	@ 9c sh. or 54c each

24-SHEET

1 to 4	@ 10c sh. or \$2.40 each
5 to 9	@ 9c sh. or 2.16 each
10 to 29	@ 8c sh. or 1.92 each
30 to 49	@ 1.88 each
50 or more	@ 1.50 each

11 x 14 PHOTOS 8 in set-Plain

1 or 2	50c a set
3 or 4	40c a set
5 or more	30c a set

8 in set Colored

1 or 2	75c a set
3 or 4	65c a set
5 or more	50c a set

22 x 28 PHOTOS 2 in set-Colored

1 or 2	80c a set
3 or 4	70c a set
5 or more	60c a set

8 x 10 PHOTOS

Black and White 10c each

14 x 36 INSERT CARDS

1 to 9	25c each
10 to 24	20c each
25 to 74	18c each
75 or more	15c each

WINDOW CARDS

1 to 49	7c each
50 to 99	6c each
100 or more	5c each

SLIDES 15c each

PRESS SHEETS GRATIS

MUSIC CUES GRATIS

PRODUCTION CUTS AND MATS

	Cut	Mat
1 Col.	\$.25	\$.05
2 Col.	.40	.05

ADV. CUTS AND MATS

1 Col.	.25	.05
2 Col.	.40	.05
3 Col.	.60	.10
4 Col.	1.00	.15
7 Col. (Full Page)		.40

SPECIALS AVAILABLE

Star Cuts, 1 inch	15c each
Star Cuts, 2 inch	15c each
Star Mats, 1 inch	5c each
Star Mats, 2 inch	5c each
Star Photos, 8 x 10, Black and White	10c each
Star Photos, 8 x 10, Black and White, mounted	25c each
Star Photos, 22 x 28, Colored	40c each

WINDOW DISPLAY

1 set of 6, 12 x 14, mounted	\$1.50 per set
1 set of 8, 22 x 28, Rainbow	50c each, or 4.00 per set
1 set of 4, 16 x 20, mounted	\$1.00 each, or 4.00 per set

HERALDS

These are in colors and when folded will fit ordinary envelopes.

Per thousand \$3.00

Imprint on back, per thousand 1.00

Please note that reductions in quantity purchases apply to accessories on the same picture. For instance, 10 one-sheets on a single picture will cost \$1.10, but 10 one-sheets on two or more pictures will cost 15c each or \$1.50.

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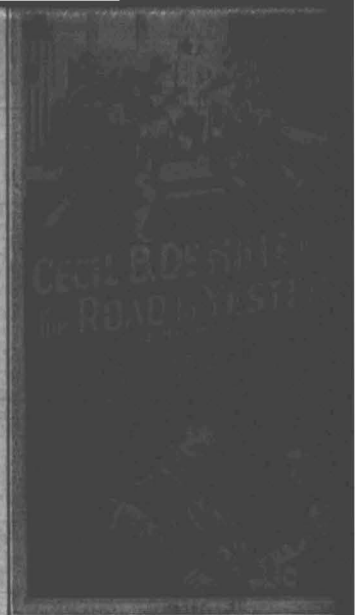
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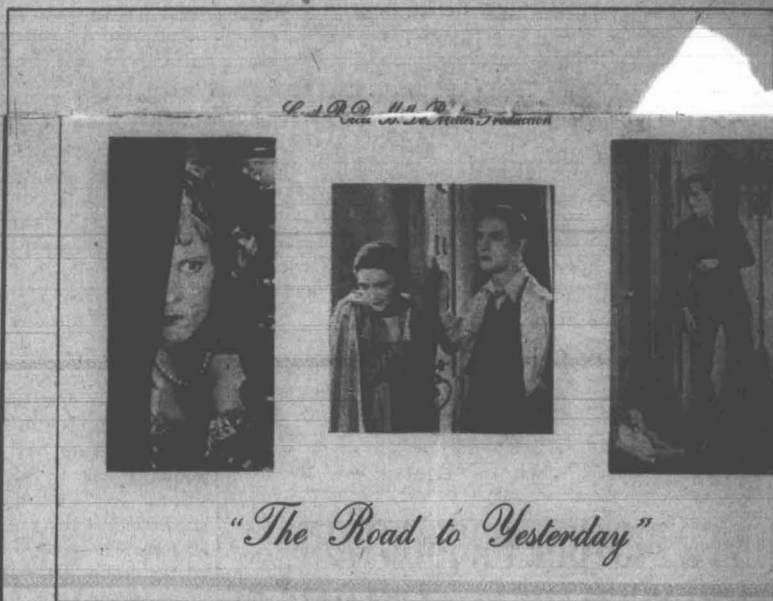
One Sheet Poster 1A



Six Sheet Poster



One Sheet Poster 1



Colored Lobby Card (22" x 28")

POSTERS

With a punch--they
Never Fail.
They are a Good
Investment.



Colored Lobby Card (22" x 28")

LOBBY CARDS

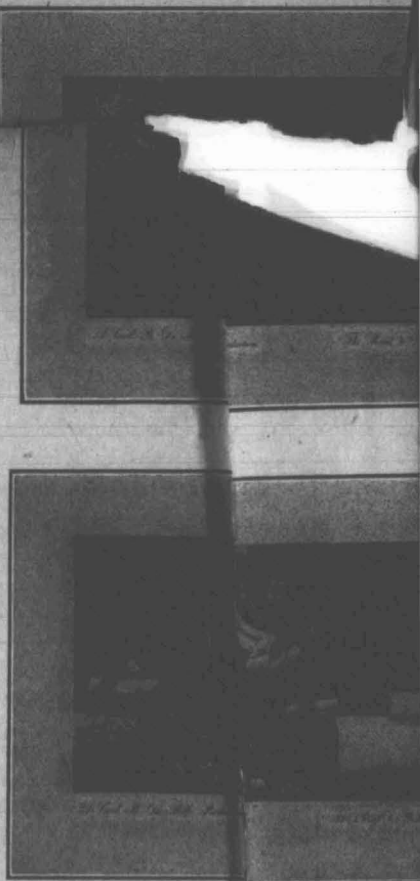
Are as necessary
you as Good Pictures
Show Them to Your
Patrons--It Pays.



Eight Beautiful



Colored Insert Card



Eight Up-to-Date

One Sheet Poster 1B

Six Sheet Poster

Cecil B. DeMille Production

"The Road to Yesterday"

Colored Lobby Card (22" x 28")

LOBBY CARDS

Are as necessary to
you as Good Pictures.
Show Them to Your
Patrons---It Pays.

Colored Insert Card

Eight

Up-to-Date Colored Lobby Cards, 11"x 14" each

"The Road to Yesterday"

LITHOGRAPHS - 1-SHEET

1 to 9	15c each
10 to 49	11c each
50 or more	10c each

3-SHEETS

1 to 4	15c sh. or 45c each
5 to 24	11c sh. or 33c each
25 to 49	10c sh. or 30c each
50 or more	9c sh. or 27c each

6-SHEETS

1 to 4	12½c sh. or 75c each
5 to 14	12c sh. or 72c each
15 to 99	10c sh. or 60c each
100 or more	9c sh. or 54c each

24-SHEET

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5 to 9	9c sh. or 2.16 each
10 to 29	8c sh. or 1.92 each
30 to 49	7c sh. or 1.68 each
50 or more	6c sh. or 1.50 each

11 x 14 PHOTOS 8 in set - Plain

1 or 2	50c a set
3 or 4	40c a set
5 or more	30c a set

8 in set Colored

1 or 2	75c a set
3 or 4	65c a set
5 or more	50c a set

22 x 28 PHOTOS 2 in set - Colored

1 or 2	50c a set
3 or 4	70c a set
5 or more	60c a set

8 x 10 PHOTOS

Black and White	10c each
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14 x 36 INSERT CARDS

1 to 9	25c each
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25 to 74	15c each
75 or more	15c each

WINDOW CARDS

1 to 49	7c each
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100 or more	5c each

SLIDES 15c each

PRESS SHEETS GRATIS

MUSIC CUES GRATIS

PRODUCTION CUTS AND MATS

	Cut	Mat
1 Col.	\$2.25	\$0.05
2 Col.	.40	.05

ADV. CUTS AND MATS

1 Col.	.25	.05
2 Col.	.40	.05
3 Col.	.60	.10
4 Col.	1.00	.15
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HERALDS

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Per thousand	\$3.00
Imprint on back, per thousand	1.00

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EXHIBITORS' P TO AID IN THE EXPLO "THE ROAD TO

ADVERTISING

PRODUCERS DISTRIBUTING CORPORATION, 4

Marking An Epochal Advance In Motion Pictures Cecil B. DeMille's Superb Production Romantic, Appealing and Delightful

CECIL B. DEMILLE'S latest super picture production, "The Road to Yesterday," his first personally directed picture released by Producers Distributing Corporation, is offered to exhibitors in full confidence that its box office value will be duly appreciated. Mr. DeMille's name and brilliant record as producer of super photoplay spectacles, are a sufficient guarantee that the presentation of this screen masterpiece will be warmly welcomed by the motion picture theatregoers throughout the country, and that its presentation will prove highly profitable for the exhibitors themselves.

Every Cecil B. DeMille production is a chef d'oeuvre of cinematographic art. It is not only superbly directed and appointed, absolutely faultless in the matter of details, but every role, however insignificant, is portrayed by a recognized artist in his or her respective line.

Picture A Veritable Triumph

In this remarkable offering, Mr. DeMille has achieved the ultimate of modern screen perfection. It is a veritable triumph. It is a superb photoplay in which the theme of reincarnation of souls is admirably presented in a series of sequences which for thrill, appeal, color, drama, romance and beauty have never heretofore been equalled, much less surpassed, on the silver sheet.

The various scenes of this tremendous story have all the soul-stirring qualities which make it one hundred per cent. pure screen entertainment. It carries the spectator back from the present day by means of the most sensational railroad accident ever witnessed on the screen, to the early years of the seventeenth century, into a tavern standing on "The Road to Yesterday." Captivating, intriguing, fascinating, this splendid story, beginning peacefully amid the quiet luxury of modern environment, reverts suddenly to the undreamed of splendor of medieval England in all its romantic glory.

An Unbeatable Combination

Never hitherto has Mr. DeMille included in any of his memorable screen triumphs the unbeatable combination of his directorial genius, a gripping story and an unheard of aggregation of notable screen players, such as distinguishes "The Road to Yesterday." There are five featured players—Joseph Schildkraut, a young Hungarian actor who won fame by his sensational characterization in Molnar's phantasy, "Liliom," Jetta Goudal, of "The Bright Shawl" and "The Coming of Amos" fame, Vera Reynolds, who was featured in "Without Mercy," Julia Faye, a talented DeMille favorite, and William Boyd, a leading member of the Cecil B. DeMille Stock Company. In the supporting cast are included such well known players as Trixie



CECIL B. DEMILLE

RS' PRESS SHEET

IN THE EXPLOITATION OF

TO YESTERDAY"

CORPORATION, 469 FIFTH AVENUE, NEW YORK CITY

PUBLICITY

In Motion Picture Achievement, Production, "The Road To Yesterday" and Delightful, Is A Triumph of Screen Art

sterday," his
poration, is
duly appre-
spectacles,
be warmly

Frienza, Casson Ferguson, Clarence Burton, Josephine Norman and Charles West. as in all other pictures to be produced for Producers Distributing Corporation. DeMille's artistic touches are, and ever will be, constantly in evidence. All the necessary elements to motion pictures of the finest grade of entertainment, are conspicuously evident in "The Road to Yesterday" so that it is one of the greatest screen achievements ever offered on any one program to American motion picture exhibitors.



CECIL B. DE MILLE

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High Lights of Picture

The story of "The Road to Yesterday" was originally written by Beulah Marie Dix in collaboration with Evelyn Greenleaf Sutherland, in the form of a play which had great success in New York some nineteen years ago. Miss Dix assisted Jeanie Macpherson, the highest paid motion picture writer in filmdom, in adapting the play to the screen.

Many of the early scenes of the picture were filmed in the Grand Canyon of the Colorado, and all are most beautiful. A party of boy campers and pretty girl visitors, make these scenes delightful.

Strong is the scene when Joseph Schildkraut, as the groom, and Jetta Goudal, as the bride, separate and the unhappy husband, an atheist, rushes to the church and blames God for all his troubles.

Thrilling Train Smash Big Scene

Scene of the train wreck when a ponderous engine plows its way into a crowded Pullman coach, starting a fire and inflicting terrible havoc. As the flames burst forth the scene changes to England of the seventeenth century.

In these medieval episodes, Jetta Goudal portrays a jealous gypsy, in love with Schildkraut, a cruel lord. He loves another and dramatic complications, including a duel, ensue.

A thrilling scene is the denunciation of the gypsy as a witch and her burning at the stake. The scene then reverts back to the present, bringing light, understanding and happiness to all concerned.

It is a DeMille picture that ministers of the gospel will

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CECIL B. DE MILLE

Artistic Screen Players Are Featured

ONLY screen players of recognized merit are chosen by Cecil B. DeMille to interpret the various roles in his famous picture productions. In this respect, "The Road to Yesterday," in which five players of conspicuous worth are featured, is noteworthy.

The featured players include Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd and Julia Faye. Among others having prominent parts in the cast are Casson Ferguson, Trixie Friganza, Clarence Burton, Josephine Norman and Charles West. All are members of the famous Cecil B. DeMille Stock Company.

Players Specially Trained

It was to safeguard the interests of the exhibitor, the producer, the distributor and the players that Mr. DeMille inaugurated his stock company. Under his direction, the members of the company are specially trained and developed along lines which makes it possible for him to present exclusive picture offerings of unrivalled artistry and merit.

The ultimate result of the DeMille policy enables exhibitors not only to satisfy the public demand for new stars, better balanced casts, and greater pictures, but to insure a consequent healthier reaction in the box office of exhibitors displaying DeMille productions.

Every Cecil B. DeMille super-production is a box office attraction

of great drawing power. All of them display his genius at its best.

Joseph Schildkraut

Joseph Schildkraut, who plays the leading role in "The Road to Yesterday," is a Hungarian actor who won international fame in Vienna by his great performance in Molnar's "Liliom." Recently, his work in "The Firebrand," one of Broadway's really big stage successes, was the talk of the theatrical world. He is comparatively a stranger to motion picture fans, although he scored decisively in "Orphans of the Storm."

Jetta Goudal

Jetta Goudal, born in France, was an actress when the World War came



JETTA GOUDAL

Leading Roles of Great Production are Capable of Amos, released by Pro- Distributing Corporation, has a large screen following.



JOSEPH SCHILDKRAUT

and until the armistice, she assisted in caring for war refugees in Holland. Coming to this country, she entered upon her motion picture career. Her fine work in "The Bright Shawl," "The Green Goddess" and other pictures won the approval of reviewers and public alike, so that she came under the appraising eye of Mr. DeMille, with the result that she is now

a leading member of his company. Her artistry in "The Coming of Amos," released by Pro- Distributing Corporation, has a large screen following.

Vera Reynolds

Born in Virginia, Vera Reynolds began her screen career as an extra in comedies. She made her first real hit in support of Gloria Swanson in "The Prodigal Daughters." She was seen in "The Spanish Dancer," "Icebound," "Feet of Clay," "Without Mercy" and other successes. She has a captivating role in "The Road to



VERA REYNOLDS



CECIL B. DE MILLE

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Featured In "The Road To Yesterday"

Production are Capably Portrayed by Joseph L. Vera Reynolds, William Boyd and Julia Faye

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WILLIAM BOYD

"Yesterday," in which her art finds adequate expression.

William Boyd

An excellent illustration of progressive young American manhood is William Boyd. By turns an oil driller, automobile salesman and orange packer, he entered the motion picture field resolved to make his way. Attracting the attention of Mr. DeMille, he was given a small part in

"Why Change Your Wife." He scored heavily. Then came other parts and when the cast for "The Road to Yesterday" was picked, he was chosen for a strong part, in which his talents have full swing.

Julia Faye

A woman of delightful charm, Julia Faye, who was educated to become a teacher, decided upon the screen as her career. Her first film appearance was in Griffith's "Intolerance." In 1917, she appeared on the screen under Mr. DeMille's direction, her initial picture being "The Woman God Forgot." When he struck out independently as producer,

she followed. She achieved a distinct success in the picture, "Without Mercy," released by Producers Distributing Corporation, in which she was featured.

Fine Supporting Cast

The supporting cast is unusually strong. Casson Ferguson is a well known leading man of the screen and has a wide following. Trixie Friganza, formerly well known in vaudeville, and a screen player of accomplishments, has an excellent role. Clarence Burton, a gentlemanly screen villain with a fine record of screen impersonations to his credit, is seen to advantage in his latest role. Josephine Norman and Charles West are talented players whose conscientious work add value to the production.

Strong Scenes in Picture

The scenes of "The Road to Yesterday" are impressive, thrilling, tense, dramatic and filled with human appeal. It is a picture that will delight the motion picture theatregoing public. Passing through the din and terrors of a railroad accident to a tavern on "The Road to Yesterday," in medieval England, the characters in this great melodrama carry out one of the most novel themes ever developed on the screen.

This production is more than one hundred per cent. artistic entertainment. Let your clientele know about it. Use the material appearing in the Press Sheet and you will cash in big.



VERA REYNOLDS



JULIA FAYE

Business-Pulling Advertisements Across the DeMille Picture

Monday — RIALTO THEATRE — Continuous
Tuesday From 11 to 11

CECIL B. DeMILLE'S PRODUCTION *The Road to Yesterday*

Amid the Wreckage
and horror of a train
crash, two souls, es-
tranged, are reborn and
in a new and novel en-
vironment find love and
happiness.

A new Cecil B. DeMille
melodrama of exquisite
charm and thrill.

A screen masterpiece.

WITH
JOSEPH SCHILDKRAUT,
JETTA GOUDAL
VERA REYNOLDS
WILLIAM BOYD
and JULIA FAYE

Adapted by JEANIE MACPHERSON and Beulah Marie Dix
from the play by Beulah Marie Dix and E. G. Sutherland

RELEASED BY
PRODUCERS DISTRIBUTING
CORPORATION

FROM the elegance of a Pullman coach, through the chaotic turmoil of fire, smoke and wreckage,
back through the centuries, to the fantastic inn on "The Road to Yesterday."

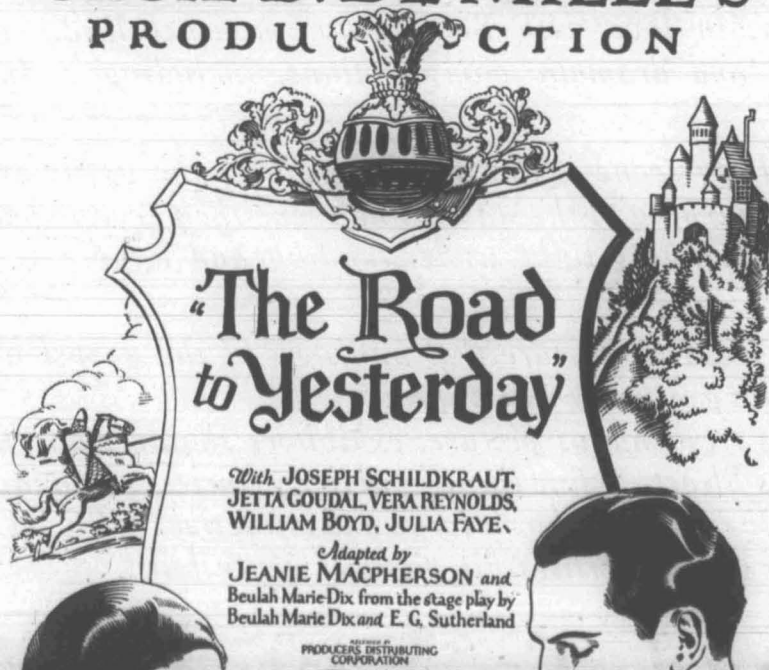
Delightful—intriguing—fascinating—this thrilling melodrama of human emotions and passions, begin-
ning amid the quiet luxury of a modern environment, swiftly and suddenly carries you back to the
splendors of Medieval England in all their magnificence and glory.

And this young couple who loved, feared and hated—amid perils undreamed of—play their parts and
find—See the picture.

IT'S A CECIL B. DEMILLE PRODUCTION YOU SOMETIME HOPED TO SEE!

Four Column Ad Cut or Mat No. 1

CECIL B. DE MILLE'S PRODUCTION



Beginning Sunday COMEDY From 11 to 11
Continuous

A Story of Love—
A Melodramatic
Masterpiece of the
American Screen

CECIL B.
DE MILLE'S
PRODUCTION



Advertisement Cuts to Help Put Picture "The Road To Yesterday"

Continuous
From 11 to 11

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WITH
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A Melodramatic
Masterpiece of the
American Screen

CECIL B. DE MILLE'S
PRODUCTION



Monday
Tuesday

RIALTO THEATRE

Continuous
From 11 to 11

A GRINDING CRASH

of trains—then fire, smoke—terror
unspeakable until they find them-
selves in a new world, when—amid
scenes of unrivalled royal splendor,
love brings happiness—all in the
most amazing settings ever screened.

A Screen Drama DeLuxe



Cecil B. DeMille's
Production



The Road to Yesterday

Adapted by **JEANIE MACPHERSON**
and **BEULAH MARIE DIX**
from the play by Beulah Marie Dix & E.G. Sutherland
with
JOSEPH SCHILDKRAUT-JETTA GOUDAL-
VERA REYNOLDS-WILLIAM BOYD-
and **JULIA FAYE**

An Unsurpassed
Melodramatic
Screen Classic.

THE Hand of Fate guided by the hand of the great DeMille in one of the
mightiest and most spectacular screen presentations ever shown to the motion
picture public. A picture that lifts you without warning and carries you
back three centuries into undreamed of adventures. Suddenly—and again
without warning—it sets you gently back in your seat again—and lo—you
have traveled "The Road to Yesterday" to its glorious end.

Three Column Ad Cut or Mat No. 5

CECIL B. DE MILLE'S
production



MAIL EXPLOITATION OF
Cecil B. DeMille's Superb Picture Production
"THE ROAD TO YESTERDAY"

EXHIBITORS having a mailing list will find the following
letter an excellent means of increasing attendance at their
theatres during the showing of "The Road To Yesterday." If
you don't use the mails for exploitation, print it on a placard
and distribute it about your town.



and JULIA FAYE

Adapted by JEANIE MACPHERSON and Beulah Marie Dix
from the play by Beulah Marie Dix and E. G. Sutherland

RELEASED BY
PRODUCERS DISTRIBUTING
CORPORATION

FROM the elegance of a Pullman coach, through the chaotic turmoil of fire, smoke and wreckage, back through the centuries, to the fantastic inn on "The Road to Yesterday."

Delightful—intriguing—fascinating—this thrilling melodrama of human emotions and passions, beginning amid the quiet luxury of a modern environment, swiftly and suddenly carries you back to the splendors of Medieval England in all their magnificence and glory.

And this young couple who loved, feared and hated—amid perils undreamed of—play their parts and find—See the picture.

IT'S A CECIL B. DEMILLE PRODUCTION YOU SOMETIME HOPE TO SEE!

Four Column Ad Cut or Mat No. 1

CECIL B. DE MILLE'S PRODUCTION



"The Road to Yesterday"

With JOSEPH SCHILDKRAUT,
JETTA GOUDAL, VERA REYNOLDS,
WILLIAM BOYD, JULIA FAYE.

Adapted by
JEANIE MACPHERSON and
Beulah Marie Dix from the stage play by
Beulah Marie Dix and E. G. Sutherland

PRODUCERS DISTRIBUTING
CORPORATION

Ardent Love, Fear, Hatred—

These passions alternately stirred the heart of this bride who viewed her husband with loathing, until—

Through the wreck and turmoil of a terrible railway accident, the souls of both are translated to another century and sphere—to a tavern on "The Road to Yesterday" in England—where they view life from a new and fearsome angle.

Swashbuckling sword play—a duel—the burning of a witch—a renewal of love—then happiness.

A thrilling, fascinating melodramatic story, splendidly developed and superbly mounted—a typical Cecil B. DeMille production.

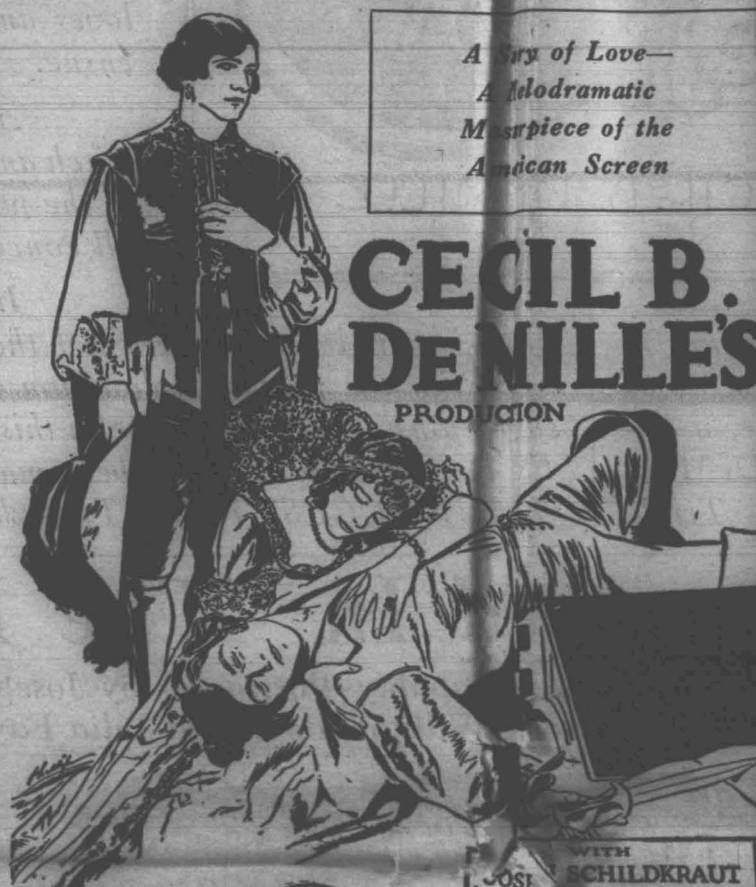
Two Column Ad Cut or Mat No. 2

WORTH WHILE ACCESSORIES YOU WANT 'EM

Beginning Sunday COMEDY From 11 to 11 Continuous

A Story of Love—
A Melodramatic
Mysterypiece of the
American Screen

CECIL B. DE MILLE'S PRODUCTION



WITH
JOSEPH SCHILDKRAUT
JETTA GOUDAL
VERA REYNOLDS
WILLIAM BOYD
and JULIA FAYE

The Road to Yesterday

Adapted by JEANIE MACPHERSON
and Beulah Marie Dix
from the play by Beulah Marie Dix and
E. G. Sutherland

THE story of a young couple who loved, yet feared one another—and knew not why.

Then suddenly—they are taken centuries back into another life—there they see Medieval England in all its glory, and they see themselves as they actually are—the barriers of convention crumbled at their feet—and arm-in-arm they walk happily into the glowing dawn of love renewed.

Two Column Ad Cut No. 3

SMOKE AND WRECKAGE
JULIA FAYE

RELEASED BY
PRODUCERS DISTRIBUTING
CORPORATION

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EDY From 11 to 11
Continuous

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CECIL B.
DE MILLE'S
PRODUCTION



WITH
JOSEPH SCHILDKRAUT
JETTA GOUDAL
VERA REYNOLDS
WILLIAM BOYD
and JULIA FAYE

Yesterday

JEANIE MACPHERSON
Beulah Marie Dix~~~
e play by Beulah Marie Dix and
E. G. Sutherland

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ld Cut No. 3



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Three Column Ad Cut or Mat No. 5

CECIL B. DE MILLE'S
production



"The Road
to Yesterday"



WITH
JOSEPH SCHILDKRAUT
JETTA GOUDAL
VERA REYNOLDS
WILLIAM BOYD
and JULIA FAYE

Adapted by
JEANIE MACPHERSON and
Beulah Marie Dix from the stage play by
Beulah Marie Dix and E. G. Sutherland
PRODUCERS DISTRIBUTING
CORPORATION

Can a Flapper—

Wed a minister and find
happiness as his wife? She
did not believe so, because
she loved to laugh and play,
sing and dance, but—
Came a day when she
changed her mind, then—
This is but one of the many
fascinating features which
make this spectacular Cecil
B. De Mille melodramatic
production the greatest
screen achievement of this
or any other season.

One Column Ad Cut or
Mat No. 4

MAIL EXPLOITATION OF
Cecil B. DeMille's Superb Picture Production
"THE ROAD TO YESTERDAY"

EXHIBITORS having a mailing list will find the following letter an excellent means of increasing attendance at their theatres during the showing of "The Road To Yesterday." If you don't use the mails for exploitation, print it on a placard and distribute it about your town.

(LETTER)

COMEDY THEATRE

Dear Miss Fleming: _____, 19_____

REINCARNATION—perhaps the least known—the most pondered-over subject of the century—a problem which has baffled science throughout the ages.

This vital theme Cecil B. De Mille has chosen for his first personally directed, independently made Producers Distributing Corporation release, "The Road To Yesterday," which will be the super-feature at the _____ Theatre next _____.

The tale begins in a smartly modern setting. The characters are picked out of the very life around us. They might have lived next door, so real are their loves and hates, enthusiasms and resentments; their every reaction towards one another.

Then, suddenly and without warning—they are swept back into medieval England, in the early seventeenth century—and they live again.

Deftly and subtly, has Mr. De Mille visualized these characters, bringing out their individual traits with amazing truthness; comparing, contrasting, painting a vivid explanation of their present-day characteristics as governed by their former lives.

Imagine such a story, that would call for the personal direction of Cecil B. De Mille himself; that would merit adaptation by the magic pen of Jeanie Macpherson, in collaboration with Beulah Marie Dix; that would demand such a featured cast as Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd and Julia Faye.

Sincerely yours,

_____, Manager.

Here Are Several Up-to-the-Minute For Exhibitors Who Will Show

"THE ROAD TO YESTERDAY"

An Extraordinary Cecil B. DeMille Screen Melodrama That
Will Create a Sensation

AS certainly as that a United States gold bond is the safest investment in the world, so is a Cecil B. DeMille motion picture production a box office asset of guaranteed financial profit.

Every DeMille production is a masterpiece of screen art. It is not only superbly directed, but every role is portrayed by recognized artists in their respective lines.

In Mr. DeMille's latest production, "The Road to Yesterday," his first personally directed photoplay to be released by Producers Distributing Corporation, the ultimate of modern screen perfection has been attained. It is a remarkable screen melodrama in which the theme of reincarnation of souls is superbly presented.

The featured players are Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd and Julia Faye. The supporting cast is one of exceptional excellence. The adaptation was the work of Jeanie Macpherson and Beulah Marie Dix, famous photoplaywrights.

A PICTURE THAT IS WORTH SHOWING, IS WORTH ADVERTISING BIG.

EXHIBITORS

can make no mistake in using all of these accessories for the exploitation of this great Cecil B. DeMille melodramatic spectacle.

For price list see page 6.

SLIDE ON "THE ROAD TO YESTERDAY"



Live Wire Exhibitors Should Use This Fine Accessory.

Send To Your Exchange For It and SHOW IT EVERY DAY.

CECIL B.
DeMILLE'S
production



The
Road to
Yesterday

SEE the remarkable views of the Grand Canyon—the thrilling railroad accident—the wondrous glory of England of the 17th Century—the reawakening of hearts and souls in this remarkable screen production—DeMille's best.

One Col. Scene Cut or Mat No. 8

Thursday **RIALTO** Continuous
Friday From 11 to 11

They Loved,
feared, hated,
then became
Pawns of Fate
—a tremendous

Melodrama
Refreshing and
thrilling — a
triumph of the
screen.

Cecil B.
DeMille's
Production



WILLIAM BOYD and VERA REYNOLDS in a scene from
CECIL B. DE MILLE'S Production
"THE ROAD TO YESTERDAY"

Two Column Scene Cut or Mat No. 12

e-Minute Exploitation Aids Will Show "The Road to Yesterday"

CECIL B. DeMILLE'S
production



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One Col. Scene Cut or Mat No. 8

Remember—

A picture that is worth showing is worth advertising.

IT PAYS TO ADVERTISE!



JOSEPH SCHILDKRAUT and WILLIAM BOYD
in a scene from CECIL B. DeMILLE'S Production
"THE ROAD TO YESTERDAY"

1 Col. Scene Cut No 16



JETTA GOUDAL featured in
CECIL B. DeMILLE'S Production
"The ROAD TO YESTERDAY"

1 Col. Scene Cut No. 17

CECIL B. DeMILLE'S
production



The Road to Yesterday

REINCARNATED—
R thrown back into life's lap to fear, hate and love in another century—traveling "The Road to Yesterday" they find—but this rare screen melodrama alone reveals the secret.

One Col. Scene Cut or Mat No. 9 One Col. Scene Cut or Mat No. 10

CECIL B. DeMILLE'S
production



THE story of a young couple whose love turns to hatred—why? Nor knew they how their waning love was revived until—see this amazing thrilling screen spectacle—a DeMille chef d'oeuvre.



Two Col. Teaser Ad Cut or Mat No. 11



and VERA REYNOLDS in a scene from
MILLE'S Production
"TO YESTERDAY."

Scene Cut or Mat No. 12



EXHIBITORS

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For price list see page 6.

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Send To Your Exchange For It and SHOW IT EVERY DAY.

The Road to Yesterday

SEE the remarkable views of the Grand Canyon—the thrilling railroad accident—the wondrous glory of England of the 17th Century—the reawakening of hearts and souls in this remarkable screen production—DeMille's best.

One Col. Scene Cut or Mat No. 8

Thursday **RIALTO** Continuous
Friday From 11 to 11

*They Loved,
feared, hated,
then became
Pawns of Fate
—a tremendous*

Melodrama

Refreshing and
thrilling — a
triumph of the
screen.



**Cecil B.
DeMille's**
Production



Adapted by **JEANIE MACPHERSON**
and **BEULAH MARIE DIX**

from the play by Beulah Marie Dix & E.G. Sutherland
with

**JOSEPH SCHILDKRAUT-JETTA GOUDAL-
VERA REYNOLDS-WILLIAM BOYD-
and JULIA FAYE**

MYSTERIOUS—sinister—fascinating—intriguing—that subtle something that guides the destinies of men and women—that inspires them with love, hate and fear. That same something is ever present in this mighty Cecil B. DeMille melodramatic spectacle. It thrills—amazes—charms—through every moment of this superb screen achievement.

Two Column Scene Cut or Mat No. 7



WILLIAM BOYD and VERA REYNOLDS in a scene from
CECIL B. DE MILLE'S Production
"THE ROAD TO YESTERDAY"

Two Column Scene Cut or Mat No. 12



WILLIAM BOYD and JOSEPH SCHILDKRAUT in a scene from
CECIL B. DE MILLE'S Production
"THE ROAD TO YESTERDAY"

Two Column Scene Cut or Mat No. 13

The Road to Yesterday

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One Col. Scene Cut or Mat No. 8



VERA REYNOLDS in a scene from CECIL B. DE MILLE'S Production ~ "THE ROAD TO YESTERDAY"

One Col. Scene Cut or Mat No. 12



JOSEPH SCHILDKRAUT in a scene from CECIL B. DE MILLE'S Production ~ "THE ROAD TO YESTERDAY"

One Col. Scene Cut or Mat No. 13



JOSEPH SCHILDKRAUT and WILLIAM BOYD in a scene from CECIL B. DE MILLE'S Production ~ "THE ROAD TO YESTERDAY"

1 Col. Scene Cut No 16



JETTA GOUDAL featured in CECIL B. DE MILLE'S Production ~ "THE ROAD TO YESTERDAY"

1 Col. Scene Cut No. 17

REINCARNATED—
R thrown back into life's lap to fear, hate and love in another century — traveling "The Road to Yesterday" they find—but this rare screen melodrama alone reveals the secret.

One Col. Scene Cut or Mat No. 9 One Col. Scene Cut or Mat No. 10



Two Col. Teaser Ad Cut or Mat No. 11



VERA REYNOLDS, WILLIAM BOYD and CASSON FERGUSON in a scene from CECIL B. DE MILLE'S Production ~ "THE ROAD TO YESTERDAY"

Three Column Scene Cut or Mat No. 14



JOSEPH SCHILDKRAUT ~ VERA REYNOLDS and WILLIAM BOYD in a scene from CECIL B. DE MILLE'S Production ~ "THE ROAD TO YESTERDAY"

Three Column Scene Cut or Mat No. 15

Playing Dates Here

Theatre N

CECIL B. D

Produce

With JOSEPH SCHILDKRAUT
JETTA GOUDAL VERA REYNOL
WILLIAM BOY JULIA FAYE

Adapted by
JEANIE MACPHERSON and
Beulah Marie Dix from the stage play
Beulah Marie Dix and E. G. Sutherland

The ROAD to YESTERDAY

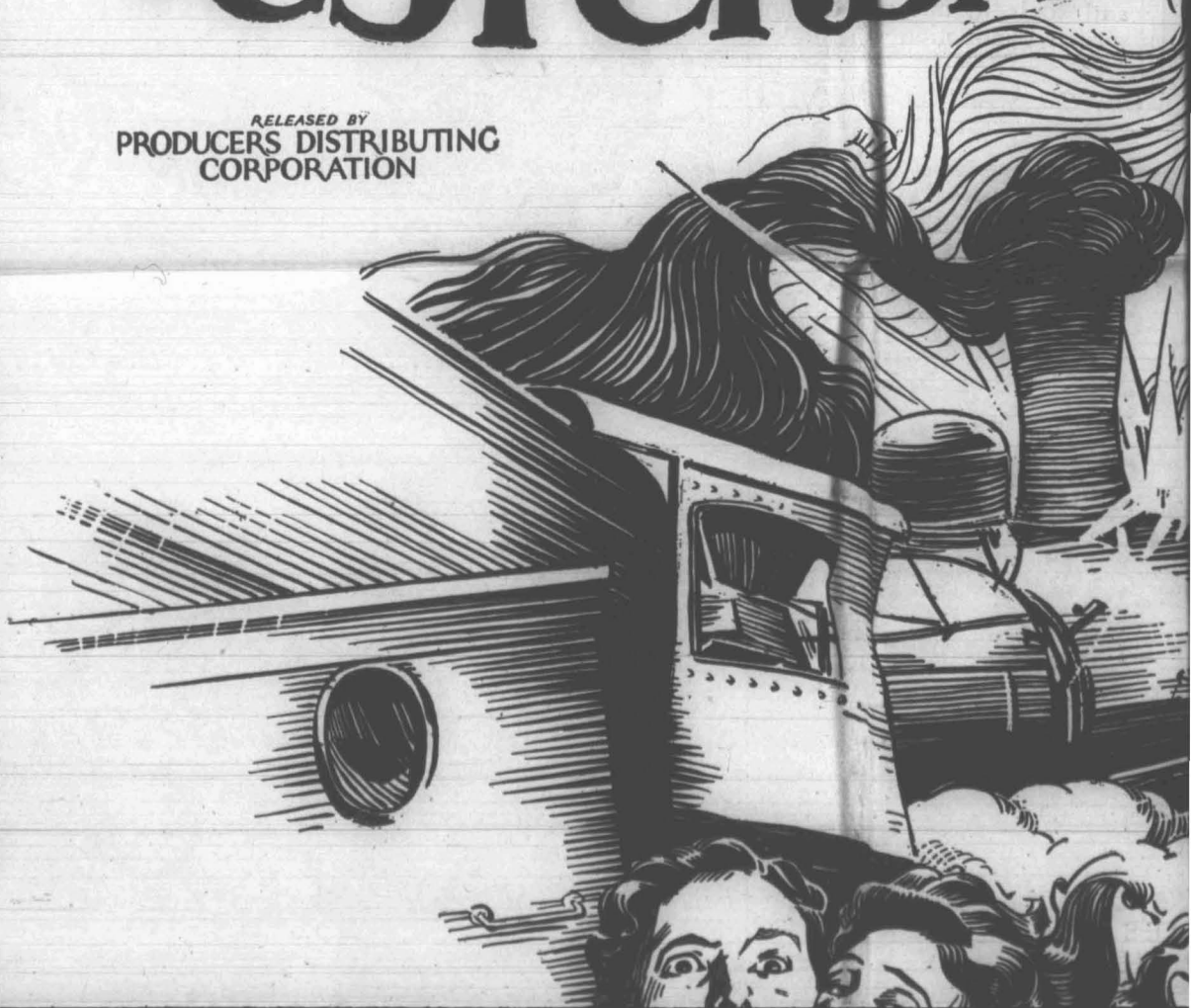
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JOSEPH
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JETTA GOUDAL



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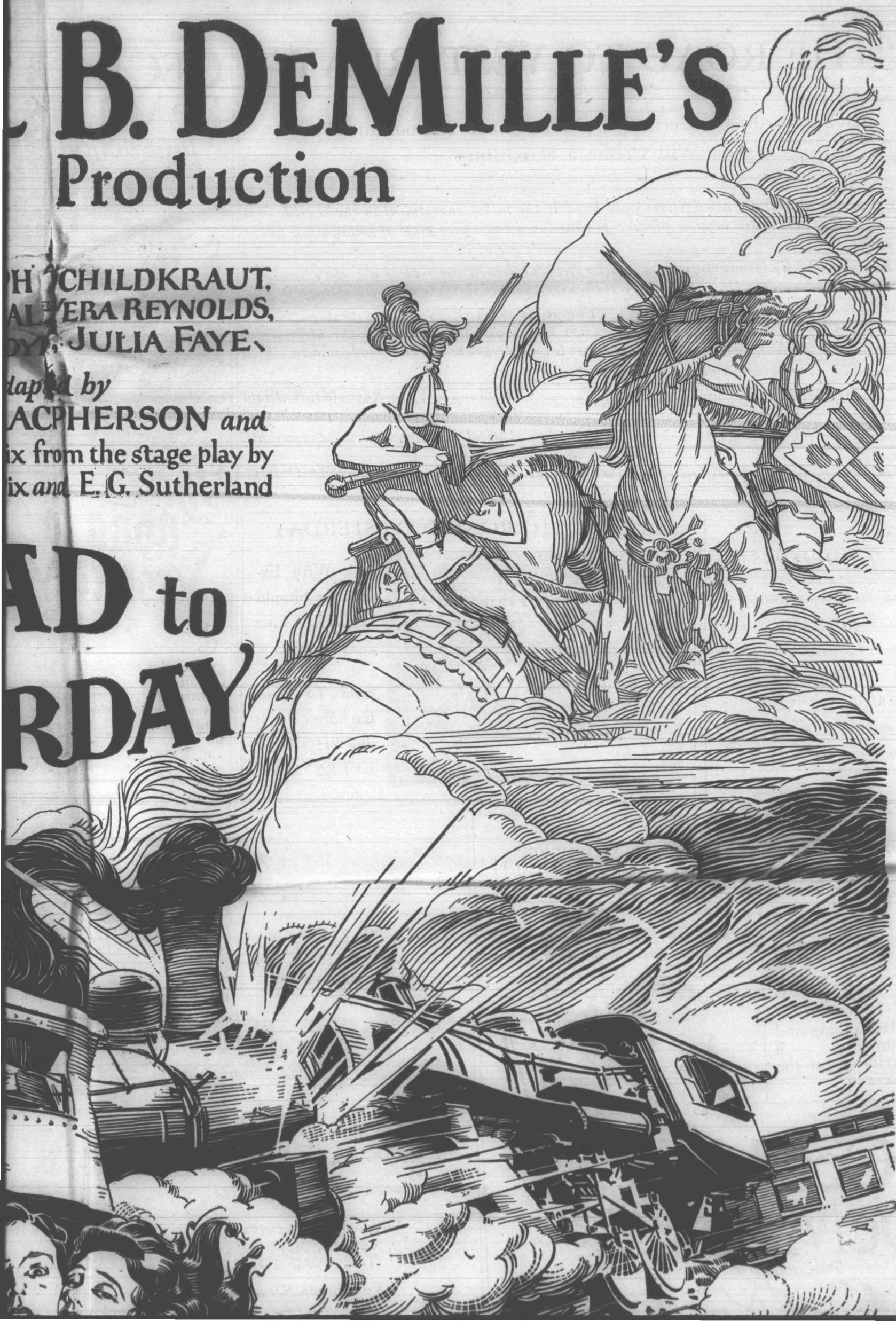
B. DEMILLE'S

Production

H. CHILDKRAUT,
ALYCE REYNOLDS,
JOHN JULIA FAYE,

Adapted by
ACIPHERSON and
from the stage play by
Max and E. G. Sutherland

AD to RDAY



Beulah Marie Dix from the stage
Beulah Marie Dix and E. G. Sut

The ROAD to YESTERDAY

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AD to RDAY



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is Cecil B. DeMille's first personally directed super-picture for Producers Distributing Corporation release.

Romantic, appealing, novel of theme, and packed with thrills, it has been acclaimed the most stupendous achievement in the annals of the screen and will be received with enthusiasm everywhere.

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In Vain to See! Don't Miss It.*

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